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them first where they naturally should be. In a few cases vocabulary and notes disagree (*soubrette*, p. 176; *muron*, p. 190). *Nasigère* is wrongly translated in vocabulary as "nasal appendage;" of course it means "nose-bearer" (cf. note to p. 11). *Salade* is given in vocabulary as "salad;" the entire point of its use on p. 120 is that it also means "helmet." *Paf* and *pif* (p. 74) are not in vocabulary or notes; the point of the passage is that *pif* may mean "big nose." "Protoxide of lead" (note, p. 194) is hardly a poetic translation, however literal, for *litharge* (not in vocabulary). Notes should be added on *dire* (p. 113, line 20), on the names on p. 41, and on the implication of *drame espagnol* (p. 41, line 23). Professor Church makes a brave attempt to explain the puzzling line *L'ergot tendu sous la dentelle en tuyau d'orgue* (p. 131): with spur sticking out behind like an organ-pipe;" but is it not more likely that *en tuyau* refers to the *dentelle* of the *canon* worn by the Spaniard in question, and not to the spur? The few other additions which he has made to the notes are helpful, but some really interpretative notes would be welcome. As a single instance, *le laurier et la rose*, "symbols of fame and love" (p. 173), should be compared with the line (p. 170): *Molière a du génie et Christian était beau!*

The most surprising thing about this new edition is that the Introduction has been reprinted from the old plates without change. It does not give the date of Rostand's birth nor of his earlier plays; in fact the order of their production is wrongly stated. In the long discussion of the historical *Cyrano de Bergerac*, no reference is made to the monograph by Brun (first ed., 1893) nor to the articles by Gautier and Morley. But if the editors and publishers did not wish to bring the Introduction up to date by mentioning Rostand's later works and taking account of the body of criticism that has accumulated concerning him, they might at least have avoided saying in a book copyrighted in 1920: "He is yet young; it will be interesting to watch his future career." They may like to know that Edmond Rostand, de l'Académie Française, died December 2, 1918.

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**BEGINNER'S FRENCH READER.** PETER J. SCHERER, Director of Modern Languages, Indiana High Schools. Illustrated. World Book Co., Yonkers-on-Hudson, New York, 1919. 181 pp.

According to the author's statement in the preface, the book is intended for pupils who have had one semester's work in French. It is divided into five parts—the reading matter, the supplementary reading matter, the songs, of which there are fifteen, a synopsis of verb conjugations and the vocabulary.

Prompted by the title of Reader, one expects, on opening the book, to find reading material, whereas the eye is greeted with a series of commands such as might be given in the early lessons of a Direct Method course, and after each order a series of blanks into which the pupil is expected to fill his answer. After three pages of orders there are three *amusettes* followed by a request to conjugate ten verbs in short sentences, to form the plural of eight nouns and to use the same nouns in short sentences. Only after nineteen pages of this sort of thing, broken by an occasional proverb, rhyme or riddle, does the pupil reach three short anecdotes. Then follow twenty-three more pages of articles, the intention of which is to give the pupil names of things. The prospectus says the book "abounds in those 'names of things' which the young pupil always likes." It certainly abounds in "names of things," but the liking of the pupil for lists of words seems somewhat questionable. Supposedly disguised under a flimsy pretense of conversation, one page gives a list of words concerning clothing and toilet articles, the next the parts of the body, succeeded by the things on a dinner table and articles of food, the parts of a house, the weather, what is to be seen in a city, the trades and so on. By the time he reaches page 50, is the child going to remember those lists that he learned on page 37 and has not been reminded of since? It does not seem likely.

The book bears traces of haste or carelessness. It is stated in the preface that the vocabulary "does not include the simple words which the learner is supposed already to have encountered frequently: articles, pronouns, numerals, etc. If he has forgotten them, he should be advised to consult his grammar." One would like to ask the author if he considers the following under such a heading: *détroit* (p. 59), *marotte* (p. 47), *poiré* (p. 52), *chance* (p. 55), *obélisque de Louqsor* (p. 68). They are not in the vocabulary. One notices such mistakes as *son* for *sont* (p. 50), *por* for *pour* (p. 29), *entends* with a third singular subject, *poète*, for *poète*, *les marseillais*, *les français*, *les espagnols*, to indicate the people.

The second half of the book is more truly a reader and will be much more likely to enlist the interest of the pupil than the first part.

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*L'ITALIA* By ERNEST HATCH WILKINS and ANTONIO MARINONI.  
The University of Chicago Press, 1920. \$1.50 net.

The perusal of this admirable little book in the *University of Chicago Italian Series* has given the reviewer, at least after the rather tedious first chapter on the geography of Italy had been left behind, a deal of real pleasure as well as professional gratifica-